#### 2024–2025 | 125th Season Marian Anderson Hall

### The Philadelphia Orchestra

Friday, February 7, at 8:00 Saturday, February 8, at 8:00

Masaaki Suzuki Conductor and Harpsichord Jone Martínez Soprano Esteban Batallán Trumpet

Handel Concerto a due cori No. 2 in F major, HWV 333

- I. Pomposo
- II. Allegro
- III. A tempo giusto
- IV. Largo

V. Allegro ma non troppo

VI. A tempo ordinario

First Philadelphia Orchestra performances

Bach Cantata No. 51, "Jauchzet Gott in allen Landen," BWV 51

- I. Aria: "Jauchzet Gott in allen Landen"
- II. Recitative: "Wir beten zu dem Tempel an"
- III. Aria: "Höchster, mache deine Güte"
- IV. Chorale: "Sei Lob und Preis mit Ehren"
- V. Aria: "Alleluja"

#### Intermission

Haydn Symphony No. 104 in D major ("London")

- I. Adagio—Allegro
- II. Andante
- III. Menuetto (Allegro)—Trio—Menuetto da capo
- IV. Finale: Spiritoso

This program runs approximately one hour, 45 minutes.

### These concerts are part of the Ellenberg Philadelphia Orchestra Soloist Spotlight Series.

Philadelphia Orchestra concerts are broadcast on WRTI 90.1 FM on Sunday afternoons at 1 PM and are repeated on Monday evenings at 7 PM on WRTI HD 2. Visit www.wrti.org to listen live or for more details.



### The Philadelphia Orchestra

The world-renowned Philadelphia Orchestra strives to share the transformative power of music with the widest possible audience, and to create joy, connection, and excitement through music in the Philadelphia region, across the country, and around the world. Through innovative programming, robust education initiatives. a commitment to its diverse communities. and the embrace of digital outreach, the ensemble is creating an expansive and inclusive future for classical music and furthering the place of the arts in an open and democratic society. In June 2021 the Orchestra and its home, the Kimmel Center, united. Today, The Philadelphia Orchestra and Ensemble Arts brings the greatest performances and most impactful education and community programs to audiences in Philadelphia and beyond.

Yannick Nézet-Séguin is now in his 13th season with The Philadelphia Orchestra, serving as music and artistic director. His connection to the ensemble's musicians has been praised by both concertgoers and critics, and he is embraced by the musicians of the Orchestra, audiences, and the community. In addition to expanding the repertoire by embracing an ever-growing and diverse group of today's composers, Yannick and the Orchestra are committed to performing and recording the works of previously overlooked composers.

Your Philadelphia Orchestra takes great pride in its hometown, performing for the people of Philadelphia year-round, at the Kimmel Center for the Performing Arts and around the community, in classrooms and hospitals, and over the airwaves and online. The Kimmel Center has been the ensemble's home since 2001, and in 2024 Verizon Hall at the Kimmel Center was officially rededicated as Marian Anderson Hall in honor of the legendary contralto, civil rights icon, and Philadelphian. The Orchestra's award-winning education and community initiatives engage over 50,000 students, families, and community members of all ages through programs such as PlayINs; side-by-sides; PopUP concerts; Our City, Your Orchestra Live; the free annual Martin Luther King, Jr., Tribute Concert: School Concerts; sensory-friendly concerts; open rehearsals; the School Partnership Program and School Ensemble Program; All-City Orchestra Fellowships; and residency work in Philadelphia and abroad.

Through concerts, tours, residencies, and recordings, the Orchestra is a global ambassador and one of our nation's greatest exports. It performs annually at Carnegie Hall, the Mann Center, the Saratoga Performing Arts Center, and the Bravo! Vail Music Festival. The Orchestra also has a rich touring history, having first performed outside Philadelphia in its earliest days. In 1973 it was the first American orchestra to perform in the People's Republic of China, launching a now-five-decade commitment of people-to-people exchange.

Under Yannick's leadership, the Orchestra returned to recording with 14 celebrated releases on the Deutsche Grammophon label, including the GRAMMY® Award– winning *Florence Price Symphonies Nos. 1 &* 3. The Orchestra also reaches thousands of radio listeners with weekly broadcasts on WRTI-FM and SiriusXM. For more information, please visit www.philorch.org.

# Conductor and Harpsichord



Conductor **Masaaki Suzuki** is making his Philadelphia Orchestra debut with these performances. Since founding Bach Collegium Japan in 1990 he has established himself as a leading authority on the works of Johann Sebastian Bach. He has remained the ensemble's music director, taking it regularly to major venues and festivals in Europe and the United States, recording the complete cycle of Bach's sacred and secular cantatas, and building up an outstanding

reputation for the expressive refinement and truth of his performances. In addition to working with renowned period ensembles such as Collegium Vocale Gent, the Orchestra of the Age of Enlightenment, and the Philharmonia Baroque Orchestra, he is invited to conduct repertoire as diverse as Brahms, Britten, Fauré, Mahler, Mendelssohn, Dvořák, and Stravinsky with such orchestras as the New York and Los Angeles philharmonics, the Deutsches Symphonie-Orchester Berlin, the Salzburg Mozarteum and Leipzig Gewandhaus orchestras, and the Yomiuri Nippon Symphony. In addition to these current performances, highlights of his 2024–25 season include debuts with the National and New Zealand symphonies and Schola Cantorum Basiliensis and return visits to the Orchestre de Chambre de Paris, the Kyoto and Lahti symphonies, the Orquesta Sinfónica de Bilbao, and the Orquestra Sinfônica do Estado de São Paulo.

Mr. Suzuki's impressive discography on the BIS label, featuring all of Bach's major choral works as well as his complete works for harpsichord, has brought him critical acclaim. In 2018 Bach Collegium Japan concluded an epic recording of the complete cantatas, a project initiated in 1995 and comprising 65 volumes. The ensemble has recently recorded a *Gramophone* Award–winning disc featuring Bach's St. John Passion and St. Matthew Passion. Mr. Suzuki combines his conducting career with his work as an organist and harpsichordist.

Born in Kobe, Japan, Mr. Suzuki graduated from the Tokyo University of Fine Arts and Music with a degree in composition and organ performance. He then studied at the Sweelinck Conservatory in Amsterdam under Ton Koopman and Piet Kee. Founder and professor emeritus of the early-music department at the Tokyo University of the Arts, Mr. Suzuki was on the choral conducting faculty at the Yale School of Music and the Yale Institute of Sacred Music from 2009 until 2013. He remains affiliated there as principal guest conductor of Yale Schola Cantorum. He was awarded the Leipzig Bach Medal in 2012 and the Royal Academy of Music Bach Prize in 2013.

# Soloist



Soprano **Jone Martínez** makes her Philadelphia Orchestra debut with these performances. One of the most prestigious Spanish sopranos today, she performs a wide and varied repertoire, appearing with Baroque ensembles in Europe and Japan, including La Cetra Barockorchester conducted by Andrea Marcon and the Bach Collegium Japan led by Masaaki Suzuki.

In addition to these current concerts, Ms. Martínez's recent and future performance highlights include

the Teatro Real in Madrid, the Gran Teatre del Liceu in Barcelona, Handel's *Alcina* with the Seville Baroque Orchestra and Mr. Marcon at the Teatro de la Maestranza, the Innsbruck Festival, the National Symphony in Washington, Bach's Mass in B minor in Valencia, the Festival de Granada, the Orquesta y Coro Nacionales de España, Varaždin Baroque Evening in Croatia, the London Festival of Baroque Music, the MA Festival Brugge in Belgium, Wratislavia Cantans in Poland, the Royal Concertgebouw in Amsterdam, the Deutsche Radio Philharmonie, the Orquestra Sinfônica do Estado de São Paulo, Mozart's Requiem with the Orquesta Sinfónica y Coro de RTVE, the Teatro Lírico Nacional de la Zarzuela in Madrid, and Quincena Musical de San Sebastián in Spain.

Ms. Martínez studied singing with Olaz Saitúa and specialized in Baroque singing with Carlos Mena. She lives in Sopela (Basque Country), her hometown, with her dog, Nala. For more information please visit jonemartinez.com.

## Soloist



**Esteban Batallán** became principal trumpet of The Philadelphia Orchestra in September 2024 and is making his solo debut with these performances. He was previously principal trumpet of the Chicago Symphony from 2019 to 2024, the Hong Kong Philharmonic during the 2018–19 season, and the Granada City Orchestra from 2002 to 2018. He also served as guest principal trumpet with the Royal Orchestra of Seville from 2010 to 2014 and with the Orchestra del Teatro alla Scala

and the Filarmonica della Scala in 2015 and 2018. He has performed as soloist with the Chicago, Bilbao, and Spanish Radio and Television symphonies; the Ensemble Orchestral de Paris; the Hong Kong Philharmonic; the Granada City and Gstaad Festival orchestras; the Royal Philharmonic of Galicia; the National Youth Orchestra of Spain; the Geneva Camerata; and the Symphony Orchestra of India in a large variety of works, including concertos written for him and his own compositions. In 2021 he premiered *Mr. Batallán*, composed by and dedicated to him by his friend and renowned trumpet player Arturo Sandoval.

Mr. Batallán is the winner of several prestigious competitions, including the Jeunesses Musicales of Spain Competition (2001), the Yamaha Xeno National Competition (2002), the Jeunesses Musicales of Europe Competition (2003), and the Yamaha International Competition (2003). He was also a prizewinner at the 2006 Maurice André International Trumpet Competition. A native of the town of Barro in Galicia, Spain, Mr. Batallán began his musical studies at the age of seven. He continued his training at the Pontevedra Music Conservatory and the Vigo Music Conservatory. In 1999 he entered the School of Musical Studies of Galicia, where he participated in master classes with Javier Simó. In 2000 he was selected to be a member of the National Youth Orchestra of Spain.

Mr. Batallán served as coach with the Youth Academy of the Granada City Orchestra for 16 years and has led master classes at the Colburn School, the New England Conservatory, the Paris Conservatory, Vanderbilt University, the University of Illinois, Rice University, the Curtis Institute of Music, the Cleveland Institute of Music, the University of Houston, and groups from the National Youth Orchestra of Spain, the Youth Orchestra of Andalusia, the National Youth Orchestra of the United States of America, the Hong Kong Academy for Performing Arts, and the Taipei Music Academy & Festival, as well as other brass festivals around the world. He was a member of the trumpet faculty of the Chicago College of Performing Arts at Roosevelt University from 2020 until 2022. Currently, he is a member of the trumpet faculty of DePaul University and coach of the Civic Orchestra of Chicago.

## Framing the Program

### Parallel Events

**1730 Bach** Cantata No. 51

#### Music Vivaldi Flute Concerto in D minor Literature Lillo Silvia Art Hogarth Before and After History

**History** Czar Peter II dies

12 Trio Sonatas

La Promenade

Gainsborough

du sceptique Art

Literature

Diderot

Wooded Landscape with

Resting

**History** Knowles Riot in

Boston

a Pheasant

Music

Boyce

#### 1747 Handel

Concerto a due cori No. 2

#### 1795 Havdn

Symphony No. 104 **Music** Beethoven

#### Op. 1 Piano Trios **Literature**

Goethe Wilhelm Meisters Lehrjahre Art Goya The Duchess of Alba History Bread riots and White Terror in Paris The concert tonight begins with music by the two preeminent Baroque masters. George Frideric Handel and Johann Sebastian Bach were both born in 1685, less than a hundred miles apart. They never met and led very different careers.

Handel wrote most of his instrumental concertos to be performed between acts of his oratorios. The concert opens with the second of his thrilling three *Concerti a due cori* (Concertos for Two Choirs), the choirs in this case being wind instruments: oboes, horns, and bassoons.

J.S. Bach's joyous cantata "Jauchzet Gott in allen Landen" (Rejoice in God in every land) is rather unusual among the hundreds he composed as it is for solo voice and orchestra without chorus. The incredibly virtuoso soprano part is joined at the beginning and end by a brilliant trumpet partner.

Joseph Haydn, sometimes called the "Father of the Symphony," composed more than 100 and brought the genre to new heights and unexpected prominence. He wrote most of them initially for private performances at the palaces of his employer, Prince Nikolaus Esterházy, but produced his late ones for public concerts in France and England. The last 12 are known as the "London" symphonies and No. 104 in D major, his final work in the genre, shows the old master at the height of his imaginative powers.

The Philadelphia Orchestra is the only orchestra in the world with three weekly broadcasts on SiriusXM's Symphony Hall, Channel 76, on Mondays at 7 PM, Thursdays at 12 AM, and Saturdays at 4 PM.

ThePhiladelphiaOrchestra

## The Music

### Concerto a due cori No. 2

George Frideric Handel Born in Halle, Germany, February 23, 1685 Died in London, April 14, 1759



George Frideric Handel and Johann Sebastian Bach never met although they were born just a month apart within adjoining German provinces. They are the preeminent late Baroque composers and while their fame has never faded, during their lifetimes Handel was far more renowned, successful, and cosmopolitan. Bach's career was relatively provincial, and his stature took much longer to be widely recognized. Bach's career centered around church positions, beginning as

an organist in a small German town and ending with more than a quarter century of service in Leipzig. Handel's cosmopolitanism grew organically from studies in his native town of Halle in Germany, then a position in Hamburg, followed by more than three years in Italy, and ultimately, he spent most of his career in London.

Bach never wrote an opera (although much of his music is certainly dramatic), while the majority of Handel's corpus relates to secular and sacred musical drama. After enjoying considerable success writing dozens of Italian operas for English audiences, he found the London public wanting something new and more understandable and so, in the 1730s, he shifted his energies to oratorios, creating what are in essence sacred operas in English.

Handel discovered that one way he could make these ventures even more appealing was by including concertos as part of the performance. (Those written for organ he usually played himself, thus showing off his compositional ingenuity as well as his keyboard skills.) This became a selling point, advertised in the press, and such concertos account for a fair amount of his instrumental music, including the one performed on this concert.

**Concerto Interludes for Oratorios** In 1747–48 Handel wrote a set of three concertos for two choirs (HWV 332–334), which proved to be the final purely orchestral works of his career. They were connected with performances of oratorios at Covent Garden and served as interludes between acts. The *Concerto a due cori* (Concerto for Two Choirs) No. 2 in F major was probably first heard at the premiere of *Alexander Balus* on March 23, 1748. (If not, it was performed two weeks earlier with the oratorio *Joshua*.) An essential clarification: The "two choirs"

of the title does not indicate groups of singers but rather wind instruments, specifically horns, oboes, and bassoons, positioned antiphonally, that are accompanied by an ensemble of strings and keyboard continuo.

Handel was one of the most prolific recyclers in the history of music. This does not refer to any environmental activism on his part but rather that he was constantly using his own music as well as compositions by others as the basis for new works. If the third movement of the *Concerto a due cori* on this concert seems familiar, it is because is it best known as the chorus "Lift up your heads, O ye gates" from *Messiah*. In fact, the entire concerto is drawn from his oratorios, including *Esther* (1732) and the *Occasional Oratorio* (1746).

A Closer Look The first movement unfolds as a so-called French Overture with a regal slow section (**Pomposo**) marked by dotted rhythms (short, long, short note values), elaborate ornamentation, and rapid scales, followed by an **Allegro** section in triple meter, the music drawn from the chorus "Jehovah is crowned" in *Esther.* The third movement (**A tempo giusto**), which uses the *Messiah* material, starts with strings before antiphonal interplay between the two wind choirs. The following **Largo** is a 12/8 slow dance leading to the two fast final movements separated by a brief keyboard passage. The **Allegro ma non troppo** unfolds over a recurring ground bass pattern in the bassoons and lower strings that goes back to Handel's *Ode for the Birthday of Queen Anne* (1713); horns predominate in this increasingly active movement. The finale (**A tempo ordinario**) features elaborate oboe solos alternating between the two choirs.

—Christopher H. Gibbs

Christopher H. Gibbs is James H. Ottaway Jr. Professor of Music at Bard College and has been the program annotator for The Philadelphia Orchestra since 2000. He is the author of several books on Schubert and Liszt, and the co-author, with Richard Taruskin, of The Oxford History of Western Music, College Edition.

Handel's Concerto a due cori No. 2 was composed from 1747 to 1748.

These are the first Philadelphia Orchestra performances of the piece.

The score calls for four oboes, two bassoons, four horns, harpsichord, organ, and strings.

Performance time is approximately 16 minutes.

### The Music

### Cantata No. 51, "Jauchzet Gott in allen Landen"

Johann Sebastian Bach Born in Eisenach, March 21, 1685 Died in Leipzig, July 28, 1750



Bach moved to Leipzig in 1723 to become the music director of the city's main churches and over the next few years created one of the outstanding accomplishments of Western music: He wrote at least three, and perhaps as many as five, cycles of cantatas for the weekly Sunday service. The assignment was akin to producing a musical sermon, to meditate musically on the relevant scripture reading of the day. Bach not only had to compose, but also to rehearse

and perform a cantata nearly every week. It seems almost incomprehensible to us now that he was able to do all this while fulfilling his additional duties, teaching, raising his many children, and composing so much else as well.

The Cantata now known as No. 51, "Jauchzet Gott in allen Landen" (Rejoice in God in every land), is one of Bach's most popular and often performed. The work is unusual in that he wrote it for a solo soprano and it does not use chorus. It is a mystery for whom Bach wrote the extraordinary virtuoso vocal part. His cantatas were usually sung by boy sopranos because at the time women were not allowed to sing in church. Yet the vocal writing in this piece is so demanding, wide ranging, and with very high notes that it is hard to believe these challenges could be negotiated by a boy. Some speculate that the intended soloist was Bach's second wife, Anna Magdalena, or perhaps the opera singer Faustina Bordoni in nearby Dresden, or even a castrato. The scoring is otherwise modest, calling just for strings, harpsichord, and another featured virtuoso performer: the trumpet soloist, most likely Bach's friend Gottfried Reiche.

A Closer Look The text, which paraphrases parts of the Old and New Testaments and Psalms, was sung on the 15th Sunday after Trinity and appears to have been intended for September 17, 1730, although most likely not in Leipzig. Bach as well indicated in the score "et In ogni Tempo," meaning it could be performed on other occasions. The text is joyous and celebratory, which lent it not just to services, but also to events like weddings or birthdays, thus pointing to private rather than church venues.

The overall form of the brief cantata is aria-recitative-aria-chorale/Allelujia, all featuring the soprano and with the opening and closing the trumpet as well. The

first movement **"Jauchzet Gott in allen Landen"** is an exulting aria of praise made all the more effective by the brilliant sound of the trumpet that starts the piece. The voice and brass instrument complement one another but also compete in a way. The florid vocal writing for the soprano at times contrasts with the idiomatic trumpet writing showing off repeated notes and fanfarelike melodies. The aria unfolds in a basically ABA form, allowing for further ornamentation for the repeat.

In contrast the following two-part minor-mode recitative for soprano **"Wir beten zu dem Tempel an"** (We worship at the temple) is scored just with strings at the start. This section is far more musically engaging than most standard recitatives, much like an arioso with an elaborate vocal line and subtly shifting harmonies. The second part just has a simple continuo accompaniment that leads into the aria **"Höchster, mache deine Güte"** (Most High, make your goodness). This aria is simpler than the opening one, using just a continuo accompaniment and again in a modified ABA form.

Most of Bach's sacred cantatas feature Lutheran chorales, often sung by the entire congregation at the end of the service. Cantata No. 51 includes a chorale, but in this instance sung in long notes by the soprano. **"Sei Lob und Preis mit Ehren"** (Glory and praise with honor) begins with two solo violins (there is speculation Bach may have based the movement on a lost concerto for those instruments) before the soprano enters with the chorale melody. Against an energetic string accompaniment, she sings a verse from Johann Gramann's hymn "Nun lob, mein Seel, den Herren" (Now praise, my soul, the Lord) which effortlessly leads into the joyous concluding aria (**"Alleluja"**). Here the soprano returns to the spirit of celebration and is reunited with the trumpet in a virtuoso showpiece proclaiming the single word "Alleluja."

—Christopher H. Gibbs

The Cantata No. 51 was composed in 1730.

Soprano Janice Harsanyi was the soloist in The Philadelphia Orchestra's first performance of the work, in August 1964 at the Long Island Festival with Eugene Ormandy conducting. The only other appearances on the Orchestra's programs were in April 1974 with soprano Benita Valente and Ormandy, in Philadelphia, Washington, and Baltimore.

The score calls for solo soprano, solo trumpet, harpsichord, organ, and strings.

Performance time is approximately 20 minutes.

Jauchzet Gott in allen Landen. Was der Himmel und die Welt an Geschöpfen in sich hält, müssen dessen Ruhm erhöhen, und wir wollen unserm Gott gleichfalls itzt ein Opfer bringen, dass er uns in Kreuz und Not allezeit hat beigestanden.

Wir beten zu dem Tempel an, da Gottes Ehre wohnet, da dessen Treu, so täglich neu, mit lauter Segen lohnet. Wir preisen, was er an uns hat getan. Muss gleich der schwache Mund von seinen Wundern lallen, so kann ein schlechtes Lob ihm dennoch wohlgefallen.

Höchster, mache deine Güte ferner alle Morgen neu. So soll vor die Vatertreu auch ein dankbares Gemüte durch ein frommes Leben weisen, dass wir deine Kinder heissen.

Sei Lob und Preis mit Ehren Gott, Vater, Sohn, Heiligem Geist! Der woll in uns vermehren, was er uns aus Gnaden verheisst, dass wir ihm fest vertrauen, gänzlich uns lass'n auf ihn, von Herzen auf ihn bauen, dass uns'r Herz, Mut und Sinn Ihm festiglich anhangen; drauf singen wir zur Stund: Amen, wir werdn's erlangen, glaub'n wir aus Herzensgrund.

#### Aria

Rejoice in God in every land! All creatures contained in heaven and earth must exalt his glory, and to our God we shall now likewise bring an offering, since he has stood by us at all times in affliction and need.

#### Recitative

We worship at the temple where God's honor dwells, where his faithfulness, daily renewed, rewards with pure blessing. We praise what he has done for us. Even though our weak mouths must babble about his wonders, our meager praise can still please him.

#### Aria

Most High, make your goodness new every morning from now on. Thus, for the Father's loyalty, a thankful disposition through a pious life will show that we are called your children.

#### Chorale

Glory and praise with honor be to God the Father, Son, and Holy Spirit! He will increase in us what he, out of grace, promises us, that we may firmly trust him, abandon ourselves completely to him, rely on him with all our hearts, so that our heart, courage, and mind adhere steadfastly to him; thus, we sing at this hour: Amen, we will achieve it, if we believe with all our hearts.

#### Aria

Alleluia!

#### Alleluja!

## The Music

### Symphony No. 104 ("London")

Joseph Haydn Born in Rohrau, Lower Austria, March 31, 1732 Died in Vienna, May 31, 1809



During his first visit to London in 1791–92, the 60-yearold Haydn had already astonished and delighted the London public with such works as the "Surprise" and the "Miracle" symphonies. When the impresario and orchestra director Johann Peter Salomon invited him back a second time, the composer outdid even his own achievement, composing six new symphonies that, together with the six from the previous visit, established a new standard for orchestral music that in some

respects has never been matched. Works such as the "Military," the "Clock," and the "Drum Roll" symphonies attained a popularity in England that outstripped the music of even many native composers. Structurally and texturally, the 12 "London" symphonies synthesized the basic elements of the Classical style in a way that had wide-ranging implications.

A Celebrity Goes to London Initially Haydn had resisted going to London. After 30 years of service to the Esterházy family, at their estates in Eisenstadt and in what is now northwestern Hungary, the composer was thinking primarily of a peaceful retirement in the Vienna of his youth. Had it not been for the blunt insistence of Salomon (who announced to him in 1791: "I am Salomon from London and I've come to fetch you") we might not have the "London" symphonies at all. But the opportunity to appear before the London public was simply too attractive to refuse: During each of his two visits Haydn earned the equivalent of several years' salary at the Esterházy court. He was an instant celebrity, and a favorite and highly popular guest of the nobility. "Everyone wants to know me," he wrote to a friend. "I had to dine out six times up to now, and if I wanted, I could have an invitation every day." During his concerts Salomon positioned the keyboard in a unique way, with Haydn facing the audience. Everyone wanted to watch the famous composer.

But late in 1794, the overextended Salomon determined that he could no longer compete with the other principal concert organization in town and announced that his concerts would merge with those of his competitor, the Opera Concerts. It was the latter, then, that performed the symphonies 102 to 104 in the spring of 1795. The 104th received its premiere in May. "For fullness, richness, and majesty," wrote a critic in London's *Morning Chronicle*, "[this new symphony] is thought by some of the best judges to surpass all Haydn's other compositions. A gentleman eminent for his musical knowledge, taste, and sound criticism declared that for 50 years to come, musical composers would be little better than imitators of Haydn; and would do little more than pour water on his leaves." Haydn's experiences in London were so consistently positive that he might well have established a second home there had the Esterházys not called him back for service in 1795.

A Closer Look Like Beethoven's symphonies, Haydn's No. 104 is notable for its use of recurring motivic material to create organic unity between movements. The principal thematic cells are presented—in a prominent, almost self-conscious fashion that foreshadows Beethoven—in the introduction (Adagio) to the first movement. The unison ascending fifth and descending fourth, and the dotted chromatic "sigh" figure heard immediately thereafter, provide the motivic foundation for the whole piece. The beginning of the first movement proper (Allegro), for example, presents a main theme that "fills in," with stepwise scale motion, first the ascending fifth and then the descending fourth. These figures then proceed to pervade the entire movement.

The second movement (**Andante**) is a sort of playful rondo-like form that parades as a set of double variations on a simple theme. The G-major subject is punctuated by fitful stops and starts, "grand pauses" (a full measure's rest), and outbursts of mock tragedy. At one point the solo flute "loses its way," disoriented—then wryly finds its way back to the main key. The Menuetto (**Allegro**) echoes the slow movement's witty pauses, while emphasizing again the first movement's ascending-fifth motif.

The same fifth (and the descending fourth as well) underlie the main theme of the electrified finale (**Spiritoso**), a folk-like subject that some have characterized as "Croatian" (a reflection of the region of Haydn's birth), and still others have suggested (somewhat implausibly) is based on London street-vendors' cries that Haydn might have heard while composing the movement: "Live cod, live cod ..."

—Paul J. Horsley

Paul J. Horsley is performing arts editor for the Independent in Kansas City. Previously he was program annotator and musicologist for The Philadelphia Orchestra and music and dance critic for the Kansas City Star.

Haydn composed his Symphony No. 104 in 1795.

Carl Pohlig conducted the first Philadelphia Orchestra performance of the piece, in January 1909. Since the 1930s it has been performed on only eight occasions by the Orchestra; most recently Fabio Luisi conducted the piece on subscription in January 2018.

The work is scored for pairs of flutes, oboes, clarinets, bassoons, horns, and trumpets; timpani; and strings.

The "London" Symphony runs approximately 30 minutes in performance.

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# Musical Terms

#### GENERAL TERMS

**Antiphonal:** Works in which an ensemble is divided into distinct groups, performing in alternation and together

**Aria:** An accompanied solo song (often in ternary form), usually in an opera or oratorio

**BWV:** The thematic catalogue of all the works of J.S. Bach. The initials stand for Bach-Werke-Verzeichnis (Bach-Works-Catalogue).

**Cantata:** A multimovement vocal piece consisting of arias, recitatives, ensembles, and choruses and based on a continuous narrative text

**Chorale:** A hymn tune of the German Protestant Church, or one similar in style. Chorale settings are vocal, instrumental, or both.

**Chord:** The simultaneous sounding of three or more tones

**Chromatic:** Relating to tones foreign to a given key (scale) or chord **Da capo:** To repeat from the beginning **Diatonic:** Melody or harmony drawn primarily from the tones of the major or minor scale

**Ground bass:** A continually repeated bass phrase of four or eight measures **Harmony:** The combination of simultaneously sounded musical notes to produce chords and chord progressions

**HWV:** The thematic catalogue of all the works of George Frideric Handel. The initials stand for Händel-Werke-Verzeichnis (Handel-Works-Catalogue). **Meter:** The symmetrical grouping of musical rhythms

**Minuet:** A dance in triple time commonly used up to the beginning of the 19th century as the lightest movement of a symphony

**Oratorio:** Large-scale dramatic composition originating in the 16th century with text usually based on religious subjects. Oratorios are performed by choruses and solo voices with an instrumental accompaniment, and are similar to operas but without costumes, scenery, and actions.

**Recitative:** Declamatory singing, free in tempo and rhythm

**Rondo:** A form frequently used in symphonies and concertos for the final movement. It consists of a main section that alternates with a variety of contrasting sections (A-B-A-C-A etc.). **Scale:** The series of tones which form (a) any major or minor key or (b) the chromatic scale of successive semitonic steps

**Scherzo:** Literally "a joke." Usually the third movement of symphonies and quartets that was introduced by Beethoven to replace the minuet. The scherzo is followed by a gentler section called a trio, after which the scherzo is repeated. Its characteristics are a rapid tempo, vigorous rhythm, and humorous contrasts.

**Ternary:** A musical form in three sections, ABA, in which the middle section is different than the outer sections

**Tonic:** The keynote of a scale **Trio:** A division set between the first section of a minuet or scherzo and its repetition, and contrasting with it by a more tranquil movement and style

#### THE SPEED OF MUSIC (Tempo)

**A tempo giusto:** Appropriate tempo (or strict tempo)

A tempo ordinario: An ordinary speed, neither fast nor slow Adagio: Leisurely, slow Allegro: Bright, fast Andante: Walking speed Largo: Broad Pomposo: Stately, majestic Spiritoso: Spirited, lively

#### **TEMPO MODIFIERS**

Ma non troppo: But not too much

The Philadelphia Orchestra Yannick Nézet-Séguin Music Director

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Photo: Jeff Fusco

### Audience Services

We want you to enjoy each and every concert experience you share with us. We would love to hear about your experience at the Orchestra and it would be our pleasure to answer any questions you may have.

Please don't hesitate to contact us via phone at 215.893.1999, in person in the lobby, or online at philorch.org/ contactaudienceservices.

#### Subscriber Services: 215.893.1955, Mon.-Fri., 9 AM-5 PM

Audience Services: 215.893.1999 Mon.-Fri., 10 AM-6 PM Sat.-Sun., 11 AM-6 PM Performance nights open until 8 PM

Box Office: Mon.–Sun., 10 AM–6 PM The Academy of Music Broad and Locust Streets Philadelphia, PA 19102 Tickets: 215.893.1999

Concert dates (two hours before concert time and through intermission): The Kimmel Center Broad and Spruce Streets Philadelphia, PA 19102

**Web Site:** For information about The Philadelphia Orchestra and its upcoming concerts or events, please visit philorch.org.

**Individual Tickets:** Don't assume that your favorite concert is sold out. Subscriber turnins and other special promotions can make last-minute tickets available. Visit us online at philorch.org or call us at 215.893.1999 and ask for assistance.

**Subscriptions:** The Philadelphia Orchestra offers a variety of subscription options each season. These multi-concert packages feature the best available seats, ticket exchange privileges, discounts on individual tickets, and many other benefits. Learn more at philorch.org.

**Ticket Turn-In:** Subscribers who cannot use their tickets are invited to donate them and receive a tax-deductible acknowledgement by calling 215.893.1999. Twenty-four-hour notice is appreciated, allowing other patrons the opportunity to purchase these tickets and guarantee tax-deductible credit.

**PreConcert Conversations:** PreConcert Conversations are held prior to most Philadelphia Orchestra subscription concerts, beginning one hour before the performance. Conversations are free to ticket holders, feature discussions of the season's music and music-makers, and are supported in part by the Hirschberg-Goodfriend Fund in memory of Adolf Hirschberg, established by Juliet J. Goodfriend.

Lost and Found: Please call 215.670.2321.

Late Seating: Late seating breaks usually occur after the first piece on the program or at intermission in order to minimize disturbances to other audience members. If you arrive after the concert begins, you will be seated only when appropriate breaks in the program allow.

Accessible Seating: Accessible seating is available for every performance. Please call Audience Services at 215.893.1999 or visit philorch.org/patron-services/plan-your-visit/ accessibility for more information.

**Assistive Listening:** With the deposit of a current ID, hearing enhancement devices are available at no cost from the House Management Office in Commonwealth Plaza. Hearing devices are available on a first-come, first-served basis.

Large-Print Programs: Large-print programs for every subscription concert are available in the House Management Office in Commonwealth Plaza. Please ask an usher for assistance.

Fire Notice: The exit indicated by a red light nearest your seat is the shortest route to the street. In the event of fire or other emergency, please do not run. Walk to that exit.

**No Smoking:** All public space in Ensemble Arts Philly venues is smoke-free.

**Cameras and Recorders:** The taking of photographs or the recording of Philadelphia Orchestra concerts is strictly prohibited, but photographs are allowed before and after concerts and during bows. By attending this Philadelphia Orchestra concert you consent to be photographed, filmed, and/ or otherwise recorded for any purpose in connection with The Philadelphia Orchestra.

**Electronic Devices:** All watch alarms should be turned off while in the concert hall and all cellular phones should be switched to silent mode.